

Colby Library Quarterly



May 1958

THE COLBY LIBRARY QUARTERLY is published by the Colby College Library at Waterville, Maine, under the editorship of Carl J. Weber, Curator of Rare Books and Manuscripts. Subscription price: two dollars a year. Current single numbers: fifty cents. A printed INDEX to Series One, Two, or Three will be supplied free upon request to any subscriber to this QUARTERLY, as long as the supply lasts. We are no longer able to provide copies of *all* previous issues, but will be glad to meet requests for special numbers as long as we have copies of them.

Series One was published in the four-year period 1943 to 1946 in January, March, June, and October, but with the year 1947 the COLBY LIBRARY QUARTERLY began publication in February, May, August, and November. Series II was begun in 1947, Series III in 1951, and Series IV in 1955.

Communications regarding subscriptions should be addressed to the Librarian; communications regarding articles in the QUARTERLY should be addressed to Carl J. Weber. Unsolicited manuscripts should be accompanied by postage stamps and addressed envelopes. In general, this QUARTERLY is interested in Maine authors (for example, in Sarah Orne Jewett and Edwin Arlington Robinson) and in Maine history, and in those books and authors from outside of Maine (Henry James and Thomas Hardy, for example) who are well represented by special collections in the Colby College Library or who have exerted an influence on Maine life or letters.

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ABBOTT'S DRAWING CARDS

WHEN the Colby College Press published, in 1948, *A Bibliography of Jacob Abbott*, there was every reason to think that its 155 pages contained a record of everything that Jacob Abbott had written. He was known to be the author of more than two hundred books; and while not all of the two hundred were to be found in the Colby College Library, the *Bibliography* published ten years ago had not been based exclusively upon the Abbott Collection at Colby but had included a score of other libraries as well.

Thanks to the interest and generosity of Mr. H. Bacon Collamore, of Pittsburgh, Pennsylvania, the Colby Library is now in receipt of a new and previously unknown, unrecorded, and unheard of item. It bears the title *Abbott's Drawing Cards: Foliage Series for Schools and Families*, New York: Saxton & Miles; Boston: Saxton & Kelt, 1845; boxed. It consists of thirty-two cards, together with an eight-page leaflet entitled *Directions to Accompany Abbott's Series of Drawing Cards* by Jacob and John S. C. Abbott.

The interest which attaches to these *Drawing Cards* is not confined to the fact that Abbott was at one time a well-known writer, creator of Little Rollo, author of a famous set of history books, or to the fact that he was a native of the State of Maine and a one-time teacher of Henry W. Longfellow. These cards, and the date—1845—at which they were published, combine to supply us with fresh evidence of what a pioneer Jacob Abbott was in the educational world.

On page 130 of the Colby *Bibliography* Abbott's "Little Learner Series" of five books is listed, a series that included *Learning to Think* and *Learning to Read*. But there is no book on learning to draw. Until our receipt of Mr. Collamore's gift, we had no evidence that Jacob Abbott and his brother included drawing in the curriculum they designed "for schools and families." Now we know better, and we are impressed by the fact that Abbott emphasized drawing at an earlier date, here in America, than the dates when two famous Englishmen lent the force of their reputations and eloquence to the importance of drawing in the training of the young.

John Ruskin spent the winter of 1851-1852 in Venice, studying and sketching in preparation for writing the second and third volumes of *The Stones of Venice*. One day he went to sketch an old yellow-and-white palace which Turner had once painted. Ruskin took special interest in this palace because his old drawing teacher in England, Charles Runciman, had found fault with the perspective in Turner's painting. As Ruskin made his own drawing of the palace, he discovered something. On September 19, 1851, he wrote to his father: "I forgot to tell you what I found out about that Turner [painting which Runciman] . . . found fault with. . . . As I was examining this palace . . . a day or two ago . . . , I found it was *not square*, but that the corner [shown in the painting] was an acute angle. Turner's perspective is therefore perfectly right."

A month later, in writing again to his father, Ruskin had occasion to revert to the subject of accuracy in drawing. On October 23, 1851, Ruskin reported: "Mr. [David] Roberts left us last night. . . . Venice does not lose much. . . . He sketches the Ducal palace this way"—and then Ruskin drew a rough pen-and-ink sketch of the doges' palace—"and says it is quite enough. How he is ever to work up his sketches I cannot imagine—however I am rather an unfair judge for I am morbidly accurate—but

... I am ... sorry to see him falling in this way, ... pretending to draw things when he does not." These words about being "morbidly accurate" were written eighteen years before Ruskin was made the first Slade Professor of Fine Art at Oxford University and thirty-one years before another famous Englishman lent additional emphasis to the importance of drawing.

In 1882 Thomas Henry Huxley published an essay on "The Principal Subjects of Education" in the course of which he declared:

If I could make a clean sweep of everything ..., I should make it absolutely necessary for everybody ... to learn to draw. Now, you may say, there are some people who cannot draw, however much they may be taught. I deny that *in toto*, because I never yet met with anybody who could not learn to write. Writing is a form of drawing; therefore if you give the same attention and trouble to drawing as you do to writing, depend upon it, there is nobody who cannot be made to draw, more or less well. ... You *can* teach simple drawing, and you will find it an implement of learning of extreme value. I do not think its value can be exaggerated, because it gives you the means of training the young in attention and accuracy, which are the two things in which all mankind are more deficient than in any other mental quality whatever. ... I consider there is nothing of so great value as the habit of drawing, to secure those two desirable ends.

Jacob Abbott did not live to read those words; he had died in 1879. But if he had been alive in 1882 when Huxley's *Science and Art* came from the press, we may be sure that Abbott would not only have approved of everything that Huxley said but would have reminded his brother John that "*we* said all that back in 1845 when Huxley was just graduating from London University." Abbott's ghost can be grateful to Mr. Collamore for rescuing these *Drawing Cards* from oblivion. Since they comprise a "Foliage Series," the implication is that there are other series dealing with other subjects. Can any reader inform us? Better still, can anyone enrich the Colby College Library with further Abbott material? Abbott's death in 1879 need not end his influence.

A FORMER COLBY LIBRARIAN COMMENTS
AUTHORITATIVELY ON RARE BOOKS

AN interesting issue of *The Book Collector* (Volume 6, Autumn, 1957) contains an article by Dr. Robert B. Downs, librarian at Colby College in 1929-1931 and now director of the third largest university library in America, the University of Illinois Library at Urbana. Writing in this London quarterly on "Rare Books in American State University Libraries," he points out, in what reads like a memory of his days in Waterville, Maine, that "a generation ago, a typical university library provided a safe or a locked cabinet in the librarian's office for perhaps a few scores of volumes which . . . it was considered necessary to segregate." But, continues Dr. Downs (page 233), "by 1956 the situation had undergone a radical shift." He calls attention to "the great Treasure Rooms in the Sterling Library at Yale, the Houghton Library at Harvard, the rare book rooms in the Library of Congress, the special quarters for the Berg Collection at the New York Public Library, and similar provisions in most of the newer university library buildings, such as Virginia, Texas, North Carolina, Ohio State, Princeton, and Wisconsin. These institutions typify the present-day attitude toward rare books."

Dr. Downs concludes his article by remarking that this phenomenal expansion of rare book collections in state university libraries is a growth which has moved at an especially rapid pace in the last decade. This mounting concern with rare books, particularly in literature, history, and science, is the result, he declares, not of institutional rivalry, but of the need to meet specific requirements of scholars at work. "The inevitable results have been," Dr. Downs concludes, "increasing scarcities in the rare book market, keen competition for desirable items, and rapidly rising prices."

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In the light of these remarks by the former Colby librarian, we here at Colby can take special pleasure in the thought that our own concern with rare books led rather than followed the parade. It goes back twenty-five years or more. Our own Robinson Memorial Treasure Room has been long enough in use to have already completed its first ten years of service. Opened for the first time in December 1947, the Treasure Room was expected to meet the rare book room needs of the Colby Library for many years to come. By December 1957, however, it was already apparent that the room could no longer hold the quantities of rare books that have rolled in like a flood—by gift, by bequest, and by purchase. As the present librarian of the college has recently pointed out on various occasions, one of the happiest results to be expected from the opening of the new humanities and social science building, when it is completed, is the release of space in the crowded Miller Library; and among the benefits to which we can look forward, few will take precedence over the long-awaited and often-deferred establishment of the Perry Room, the Pulsifer Room, the Yeats (or Healy) Room, and others in which our proliferating rare books can be properly housed.

This phenomenal growth in our special collections, as well as the severe limitation of available space in which to house them, has forced upon us a careful consideration of those factors or features which cause a volume to be regarded as a rare book. In general, of course, everyone knows that a rare book is one that is hard to find, and hard to get when you have found it. But this generalization needs amplification; and for the purpose of defining just what considerations have determined the assignment of a book to the Treasure Room, we have found it convenient to make use of the name of the institution. The letters in the name COLBY COLLEGE serve to identify our categories of segregation. That is, "C," "O," "L," "B," "Y," and "Coll." provide convenient headings.

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COSTLY BOOKS make up a natural and easily recognized Treasure Room category. Anyone who has ever learned that Jerome Kern's copy of the 1859 edition of Edward FitzGerald's *Rubáiyát of Omar Khayyám* brought eight thousand dollars at auction will not wonder that the Colby copy of this famous book, now approaching its centennial anniversary, is classed as a Treasure. The Kelmscott *Chaucer* with which William Morris delighted the book world in 1896 now brings twelve to fifteen hundred dollars whenever a copy turns up at a sale; and that is not often, for Morris printed only 450 copies. The Colby Library was therefore never tempted to put its copy of the Kelmscott *Chaucer* out with the dictionaries and the encyclopedias in the reference room. When a copy of Thomas Hardy's *Desperate Remedies* was sold in New York in the year after his death, it brought close to three thousand dollars. When, then, some friends of the Colby College Library made us a present of a copy of *Desperate Remedies*, it was not difficult to decide that it belonged in the Treasure Room. When one of our trustees came off victorious in an auction-room contest for a book which was once in the library of Robert Browning (and came out of the room five hundred dollars poorer as a result of his victory), it did not take long to decide, after the book had been given to Colby, that it belonged in the Treasure Room.

Any book which costs in the thousands, any book, even if (like Wordsworth's famous *Lyrical Ballads* of 1798) it cost us no more than one hundred dollars, any book the price of which lies beyond the replacement-power of the library budget, any COSTLY volume is classed as a rare book.

OLD BOOKS are similarly treated. But what is an old book? We have known Freshmen to boast of owning some "old books," only to discover that they were referring to a family Bible dated 1902, or to a school dictionary dated 1894.

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In general, we have been inclined to regard no book as really old unless it has passed its one-hundredth anniversary. But Gray's *Elegy* passed its *two*-hundredth in 1951; we do call *that* an old book, and we treat our copy of the 1751 *Elegy* accordingly. Our copy of Holinshed's *Chronicles*, which will be *four* hundred years old in 1987, is similarly given Veterans' treatment—treatment merited by old age, quite apart from the fact that William Shakespeare made frequent use of this book.

Our copy of Philelphus (or, if you prefer, the *Letters* of Mario Filelfo) is now 465 years old, for (as its colophon declares) it was "printed at Venice with great diligence and care by John Cereto" and completed "on the 20th day of October, 1492." The issue of the COLBY LIBRARY QUARTERLY for October 1943 gives (on page 69) some account of this venerable book.

Older still is our copy of a Bible commentary by Johannes Marchesinus. It was printed in Venice in 1476 and is now 482 years old. (See the issue of this quarterly for October 1943, page 70.)

Oldest of all our veterans is the Sung Dynasty example of Chinese printing described in detail in this quarterly in October 1945 (pages 185-187). It has been variously dated as "about 1150" and "about 1215," but in either case, it is very old. If one date is correct, the printing is well over seven hundred years old, and in the other case it is over eight hundred years old. No one will dispute the classification of such a venerable ancient as "rare." We have been assured by specialists in the field of Chinese literature that this is one of the oldest pieces of printing to be found anywhere in America.

LIMITED EDITIONS make up a very interesting group of rare books, for they have been rare from the first day of publication or production. Edwin Arlington Robinson's *The Torrent* and *The Night Before*, for example, was limited, back in 1896, to a little over three hundred cop-

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ies, less than seventy of which seem to have survived. Fitzgerald's *Rubáiyát* as printed in Columbus, Ohio, in 1870—the first American printing of this famous poem—was limited to one hundred copies. If more than two of these have survived, we do not know where the third is to be found. Our copy appears to be the *only* one which has reached the safe harborage of an American library.

Other examples of Limited Editions are scattered all around our Treasure Room. For example, here is one of the first American edition of A. E. Housman's *A Shropshire Lad* (New York: John Lane, 1897), limited to 150 copies; here is one of Edna St. Vincent Millay's *King's Henchman* (1927), the *de luxe* format limited to eight signed copies; and—*ne plus ultra!*—here is a copy of Henry James's *The Point of View* (1882), limited (can it be true?) to one copy, *this* copy, printed by James himself for his own use. When Limited Editions like these have come to hand, there has been no delay in deciding where they belong. They take up privileged positions among our rare books.

B stands for **BRANDED BOOKS**—if we can be permitted to borrow the word from the vocabulary of Western cattle-ranchers.

Our books have been branded in one or another of three ways: (1) The former owner has written his name in the book. Here, for example, is William Wordsworth's copy of *Cicero* (London, 1664) with his name autographed on the title page. Here is Thomas Hardy's copy of *Horace* (London, 1859) with his name written in a boyish hand on the title page. Here is Robinson's copy of Shakespeare with his name inked on the fore-edge. (2) The owner has pasted his bookplate into the volume. Here, for example, is Charles Dickens's copy of Thomas Bewick's *History of British Birds* with the flamboyant Dickens bookplate. Here is Oliver Wendell Holmes's copy of the *Poems* of William

Cullen Bryant, with Holmes's chambered-nautilus bookplate. And here—to take a quite different example—is a copy of Richard Burton's *The Wars in England, Scotland, and Ireland* (Westminster: Stace, 1810) with the bookplate of Augustus Frederick, Duke of Sussex (1773-1843). He was the sixth son (and ninth child) of King George the Third and, like his father, a great book-collector. There were over fifty thousand volumes in the duke's library. This book was one of them. (3) The third kind of Branded Book is inscribed *by* someone *to* someone, both donor and recipient adding their fame to that of the author. Books like this are often called association items. Here, for example, is a copy of Browning's *Poems* inscribed by Laura E. Richards to Edwin Arlington Robinson. Here is a two-volume set of *Wessex Tales* inscribed by their author, Thomas Hardy, to Robert Browning on the latter's birthday. Here is a copy of the *Psalter* written by Stephen Langton, Archbishop of Canterbury, printed by William Morris at the Kelmscott Press in 1896, inscribed by Sir Sydney C. Cockerell "To Algernon C. Swinburne."

These, and other similarly "branded" association items, make up a sort of Sentimental Library—to use the designation made famous fifty years ago by Harry B. Smith. In the COLBY LIBRARY QUARTERLY for May 1948 we devoted twenty-two pages to listing one hundred association items in this Sentimental Section of the Treasure Room of the Colby College Library. Looking back at those pages of a decade ago, written shortly after the Treasure Room was first opened, we are tempted to quote from them here, especially with regard to the *Dante* given to E. A. Robinson by his Harvard classmate, I. Mowry Saben, or with regard to the copy of Dante Gabriel Rossetti's *Hand and Soul*, printed by William Morris in 1895, bought by Mrs. Patrick Campbell, the actress, and inscribed by her to Thomas Hardy "in dear remembrance."

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But the temptation to quote must be resisted. These Branded Books make up, indeed, a most fascinating group of treasures.

Y may seem a curious *aide-memoire*. And it is. Let it stand for "Yours truly," or "Yours sincerely," or "Yours faithfully"—in short, for any autograph letter. And closely allied to the autograph letters in the library, particularly the unpublished ones, are the manuscripts. In other words, let "Y" stand as a sort of code-category for autographs, whether epistolary, literary, documentary, or historical.

Our largest collection of autograph letters consists of those written by E. A. Robinson. We also have fifteen of his manuscripts, some of them of book-length. In our Hardy Collection there are over one hundred of his autograph letters, and from the pen of Sarah Orne Jewett we have nearly a hundred letters.

Scattered around our Treasure Room (i.e., on view in one or another of its show-cases) are letters written by Charles Dickens, A. E. Housman, Henry James, Henry W. Longfellow, Kenneth Roberts, and many others. Among the manuscripts now on exhibition are works by Mary Ellen Chase, Robert P. T. Coffin, Kenneth Roberts, E. A. Robinson, and S. F. Smith (the autograph of "America"). This "Y" part of our treasures constitutes one of the most interesting features of the rare book room.

COLL. (the first four letters of "College") may also stand for "Collections." In addition to the individual books, or letters, or manuscripts already described, we have a number of special Collections which make up a final category of literary or historical treasures.

The Book Arts Collection, founded by Dr. Edward F. Stevens and supplemented by the Capon Collection formed by Charles R. Capon, is one of these special collections. Allied to it is the Kelmscott Press Collection,

which includes a copy of all the books produced by William Morris at the Kelmscott Press. We have also a complete file of the products of the Vale Press of London (see the issue of this quarterly for November 1951) and of the Cuala Press of Dublin (see our issue of August 1953). Our files of the Mosher Press (1891-1923) and of The Anthoensen Press, both of Portland, Maine, while not complete, are extensive and varied.

Among our Special Author Collections, the most distinguished is the Robinson Collection, which includes not only all the books written by the Pulitzer-Prize-winning poet but his personal library as well. Our Hardy Collection is even more extensive and has often been described as the largest and most inclusive Hardy Collection to be found anywhere. It is *not* rich in manuscripts, but in every other respect it is a distinguished collection. Our Henry James Collection, our Jewett Collection, our Jacob Abbott Collection, have often elicited praise. More recently we have acquired distinguished collections of A.E. (George Russell), J. M. Synge, and other Irish authors.

When all these treasures are put together, when the "C" and the "O" and the "L" and the "B" and the "Y" categories are supplemented by the "Coll." groups in our Treasure Room, the result is indeed impressive. No wonder scholars have come here from Boston and New York, from Texas and Toronto, even from California and London, solely with a view to seeing the rare books and manuscripts here assembled.

Dr. Downs's article, which we began by quoting, was devoted specifically to describing the rare book collections in American State University Libraries. That specification ruled out any consideration of small college libraries, and Dr. Downs therefore had nothing to say about the library which he directed back in 1929. By comparison with Illinois or Indiana, with Michigan or California, with Tex-

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as or Wisconsin, the Colby College Library is indeed a small affair, but the phenomenal growth of its rare books and manuscripts section well justifies those Colby men and women who point with pride to its Treasure Room.



AN INCUNABULUM BY SAINT AMBROSE

By JOHN R. MCKENNA

THE Library's holdings of incunabula have recently been greatly enriched by a gift from Mr. Eugene Bernat, of Milton, Massachusetts, consisting of a copy of Saint Ambrose's *Commentary on the Gospel of Saint Luke* as printed in Augsburg, Germany, by Anton Sorg in 1476. This book now takes its place as the oldest example of German printed book-making in the Colby College Library, for though we have had in our possession another incunabulum dated 1476—the *Mammotrectus* of Marchesinus—it was printed in Venice, and Mr. Bernat's gift is, apparently, Colby's first example of Sorg's printing.

Augsburg is best known in history for the famous "Augsburg Confession," which associates this German city with Martin Luther and the beginnings of Protestantism. Anton Sorg began his career in Augsburg in 1472 at the Monastery of Saints Ulrich and Afra. In 1475 he set up a printing press for himself and operated it for eighteen years, becoming one of the most prolific of German printers and publishers. The most famous product of Sorg's press was Ulrich von Reichenthal's *Account of the Council of Constance* (1483), which was illustrated with more than eleven hundred woodcuts.

Sorg's edition of St. Ambrose's *Commentary on the Gospel of Saint Luke* is printed in type that closely resembled the local handwriting of the time. The book contains 158

pages. It is divided into ten chapters, each of which begins with a large woodcut initial letter which is colored by hand.

As far as we know, this copy is the only copy in any American college library. There are eight other copies on record as found in the United States, but none of the eight are in college libraries. Two universities (Harvard and Michigan) have copies; three other libraries (the Huntington in California, the Pierpont Morgan in New York City, and the Library of Congress) each has a copy; and there are three more in private hands. Our copy of this rare incunabulum is in excellent condition—a fact which is the more impressive when we remember that the book, a large folio, is now 482 years old.

It is, however, not merely age, or place, or printer, that makes this volume of special interest in the world of books. The name of the illustrious author is part of its appeal. Saint Ambrose, born at Trèves in or about 340, was the Bishop of Milan from 374 to 397 A.D., at which time he was recognized as one of the most illustrious Doctors of the Church. He is credited with having developed the use of music in the services of the church and with having founded what is known as the Ambrosian chant. His writings (in Latin, of course) have been looked upon as being the official teachings of the Church at that time. Most of these writings were homilies, that is, spoken commentaries on the Old and New Testaments taken down by his hearers and afterwards reduced to their present form. In the course of the centuries between the time of Saint Ambrose and the invention of printing, many of the commentaries which he is known to have written on the Bible were lost, and his Discourse on Saint Luke is apparently the only one of his treatises on the New Testament which has survived. This is indeed a rare book, and the Colby College Library is very fortunate in thus coming into possession of a copy.

RECENT ACQUISITIONS

AMONG the unpublished autograph letters which have recently come to the Library is one dated August 10, 1955, written by the late Lord Dunsany, of Dunstall Priory, Kent, in which he mentions the Colby College Library. For our possession of this letter we are indebted to Mrs. Hazel G. Littlefield Smith, of Palos Verdes Estates, California.

Mr. Dan H. Lawrence, of Hofstra College, has given us a typed signed letter of Upton Sinclair dated December 27, 1929. The letter was written from Pasadena, California, to R. H. Burnside, and concerns "a new play" which Sinclair had written.

From Mrs. Elizabeth Eaton Hincks we have received a copy of her privately printed *Undismayed*. This 218-page book, beautifully printed in 1952 by The Lakeside Press of Chicago, tells the invigorating story of a Yankee chaplain's family during the American Civil War. The thirteen illustrations were drawn by Mrs. Hincks herself; the "Charlie" of the story was her grandfather. On page 100 there is an 1864 reference to the "patriotic hymn which has only become familiar to us in these War years, though it was written over thirty years ago." The hymn thus referred to is Smith's *America*, "first sung . . . in the old Park Street Church in Boston," where the 125th anniversary of that occasion was recently celebrated. Shortly before Christmas 1957 Mrs. Hincks herself visited the Colby Treasure Room in which the autograph manuscript of S. F. Smith's famous hymn is displayed.

To Mrs. Curtis M. Hutchins, of Bangor, a member of the Board of Trustees, we are indebted for an extremely dainty contribution to our collection of editions of Edward FitzGerald's *Rubáiyát*. When the centenary of this famous work rolls around next year, Mrs. Hutchins's gift is certain to attract the attention of many an eye among those who come to view the centennial exhibition which

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the Library is planning. It is No. 434 of an edition limited to fifteen hundred copies, "designed, decorated, and illuminated by hand by Valenti Angelo . . . for the members of The Limited Editions Club" in 1935. The book is printed on specially designed yellow paper, with decorations in red and blue. The hand-"illumination" is in both gold and silver; other illustrations are in various colors. The little volume is bound tastefully in yellow leather. This edition does not follow any one among the four or five versions composed by Edward FitzGerald, but its editor (who is not identified) states that it provides "a definitive text carefully selected from his five differing versions and issued in this edition for the members of The Limited Editions Club."

From Trinity College Library we have received a very welcome copy of a MAINE IMPRINT, namely, *The Federalist, on The New Constitution, written in the year 1788 by Mr. Hamilton, Mr. Madison and Mr. Jay*; Hallowell, Maine: Glazier & Company, 1826. The book is bound in the original calf.

To Arthur G. Robinson we are indebted for two large and impressive folios entitled *A Description of the Empire of China and Chinese Tartary* . . . from the French of J. B. Du Halde: London, Edward Cave, 1738-1741. The books, bound in brown calf, are *ex libris* Wilson S. Howell. Father Du Halde was a Jesuit priest, whose knowledge of and enthusiasm for China rivals that of Marco Polo. The numerous maps were provided by the English translator, whose name is not given.

To Mrs. William F. Rogers, of Braintree, Massachusetts, we are indebted for an interesting addition to our Lovejoy Collection. This is a seven-page autobiographical manuscript which includes a contemporary account of the murder of Elijah Parish Lovejoy. This autograph was written by a native of Bloomfield, Maine, who had been engaged in the lumbering business in Old Town in the year 1837. His narrative continues:

"Old Town had been very prosperous from 1833 till

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1835. Business [then] became very much depressed, lumbermen failing every day, and I lost most all I had earned and what I [had] received from my father, about \$200; and [so] I concluded to try some other part of the world. I succeeded in collecting \$165 out of \$1000 [due me], and started for Alton, Illinois, in October 1837. I arrived there November 3, 1837. As the steamboat landed at the levee, it was boarded by Border Ruffians and other Godforsaken creatures in search of a printing press. Elijah P. Lovejoy had previously set up a press and published an Abolition Paper which the aforesaid gentry said should not continue. They had destroyed one press and they knew that another one was expected, but the day and the hour of its arrival they knew not. It [Alton] did not look very flattering [for me to plan] to locate there, but my money was growing beautifully less very fast, and I had only about \$60 left. I called upon the Rev. Mr. Lovejoy as he was a Maine man and I had formed an acquaintance with his brother and sisters at Old Town. I found him a very genial, sociable, gentlemanly sort of a man, an enthusiastic Abolitionist, determined to establish his press or die in the attempt. He told me he expected to be assassinated, but he said that free speech must be tolerated and that he felt it his duty to go ahead, trusting in God and the righteousness of the cause. The press arrived on the morning of November 7, and the rabble congregated that evening at the Saloons, and after partaking freely of fighting fluid they commenced their work of destruction. They killed Mr. Lovejoy and destroyed the press, little expecting that from that moment slavery was doomed. I found that there was to be a change of Landlords in the Hotel where I stopped, and I engaged with the incoming Landlord as clerk. I helped him through the winter and spring, and [then] he failed. . . . I came back to Skowhegan in 1842."

COLBY LIBRARY ASSOCIATES

THIS ORGANIZATION was founded in April, 1955. Its object is to increase the resources of the Colby College Library by securing gifts and by providing funds for the purchase of books, manuscripts, and other material which the Library could not otherwise acquire.

MEMBERSHIP is open to anyone paying an annual subscription of five dollars or more (undergraduates pay fifty cents, and graduates of the college pay one dollar annually during the first five years out of College), or an equivalent gift of books (or other material) needed by the Library. Such books must be given specifically through the ASSOCIATES. The fiscal year of the ASSOCIATES runs from July 1 to June 30. Members are invited to renew their memberships without special reminder at any date after July 1.

Members will receive copies of the COLBY LIBRARY QUARTERLY and notification of the meetings of the society. Officers for 1957-1958 are:

President, Frederick A. Pottle, Yale University.

Vice-President, Richard K. Kellenberger.

Student Vice-Presidents, Joan L. King, '58, and John O. Curtis, '58.

Secretary-Treasurer, John McKenna, *Librarian*.

Committee on Book Purchases: Richard Cary (term expires in 1958), Clifford H. Osborne (term expires in 1959), and (*ex officio*) the Vice-President, and the Secretary.

Editor of the COLBY LIBRARY QUARTERLY: Carl J. Weber.

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